Edexcel GCE

Music Technology

Advanced Subsidiary
Unit 1: Music Technology Portfolio 1

Release date: Sunday 1 September 2013
Time: 60 hours

Paper Reference
6MT01/01

You must have:
A copy of the original recording as specified for Task 1A

Instructions to Teachers

- The Portfolio, comprising Tasks 1A, 1B and 1C, must be presented for assessment as stereo recordings on ONE AUDIO CD, along with the Logbook and Declaration Form.
- Centres are reminded that each candidate submission should be presented on a separate CD (NOT on MiniDisc™ or cassette tape) and this must be clearly marked with the paper reference (6MT01/01), centre number, candidate name and candidate number.
- Task 1A must be presented as track 1, Task 1B as track 2, and Task 1C as track 3.
- Centres must retain backup copies of all candidate recordings for Tasks 1A, 1B and 1C and proprietary software files for all tasks.
- CDs must be checked before sending, and packaged so they will not be damaged in transit.
- The CD and Logbook with signed Declaration Form must be sent to the examiner to arrive by 15 May 2014.

Instructions to Candidates

- Complete **all THREE** tasks.
- Complete the Logbook.
- Sign the Declaration Form.

Information for Candidates

- The total mark for this unit is **140**.
- Task 1A: Sequenced Realised Performance (40 marks).
- Task 1B: Multi-track Recording (40 marks).
- Task 1C: Creative Sequenced Arrangement (40 marks).
- Logbook questions 9 and 10 (20 marks).

Turn over ▶

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Controlled Conditions

Unit 1 has three tasks within the Music Technology Portfolio: 1A – Sequenced Realised Performance, 1B – Multi-track Recording and 1C – Creative Sequenced Arrangement. There is also a Logbook that must be submitted along with the portfolio.

The requirement for 'Controlled Conditions' does not mean that a submission has to be carried out, from start to finish, under close supervision in the school or college music technology department. It can broadly be divided into two processes, '**research and preparation**' and '**writing**', with only the time spent on the writing part of the process counting towards the maximum of 60 hours stated in the specification.

Research and preparation

Broadly speaking, this is any work that is done prior to completing the final artefact to be sent to the examiner. Research and preparation can be completed outside the centre. There is no time limit for it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled writing time. However, the teacher must inspect them, and be satisfied that they are the student's own work.

Task 1A: Sequenced Realised Performance

Research and preparation will include time spent working out the parts from the original audio track, learning how to use the sequencing package, experimenting with timbres, researching the original track and practising the parts to be played into the sequencer.

Task 1B: Multi-track Recording

Research and preparation will include time spent researching the track to be recorded, listening to the original and deciding on what effects and processing have been used, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, learning microphone technique and placement, testing levels and getting everything set up and prepared ready for the actual recording process.

Task 1C: Creative Sequenced Arrangement

Research and preparation will include time spent listening to the original stimulus track, listening to music in the specified styles, experimenting with suitable melodic or harmonic ideas, experimenting with developments of the original stimulus and working out rough drafts of the arrangement.

Writing

Broadly speaking, this is any work involved in completing the final artefact to be sent to the examiner.

Students have a maximum of 60 hours writing time. Teachers must keep a written record to ensure that each student's writing time has *not been exceeded*. The 60 hours may be split across the 3 tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.

Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision.

Task 1A: Sequenced Realised Performance

Any input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information etc., which will form part of the final recording sent to the examiner, is considered to be part of the 'writing' of the task. The final bounce (mixdown) to a stereo audio file of the finished sequence is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 1B: Multi-track Recording

Anything that will form part of the finished audio track to be sent to the examiner falls under 'writing' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final bounce (mixdown) to a stereo audio file of the finished recording is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 1C: Creative Sequenced Arrangement

Anything that is input into the final sequenced track to be sent to the examiner falls under 'writing' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final sequenced arrangement. The final bounce (mixdown) to a stereo audio file of the finished arrangement is also considered 'writing' time, though preparing and burning the CD for submission is not.

Logbook

The completion of the Logbook does not contribute to the 60 hours limit, but it must be completed under limited supervision.

Declaration Form

Candidates must sign the Declaration Form located on page 16 of the Logbook stating that the work is their own. Teachers will not countersign the declaration if the work appears not to be original.

Task 1A: Sequenced Realised Performance

Gotta Get Thru This (D'N'D Radio Edit) – Daniel Bedingfield.

Using the original Daniel Bedingfield recording as your stimulus (track 3 from the album *Gotta Get Thru This,* 2002, Polydor) make a sequenced realisation of this song, including all vocals, instrumental parts and production features.

You should try to match timbres and performance details as closely as possible to the original recording, but you must substitute an appropriate instrumental timbre for the vocal.

A skeleton score has been included to assist you. However, you are reminded that this is predominantly an aural task.

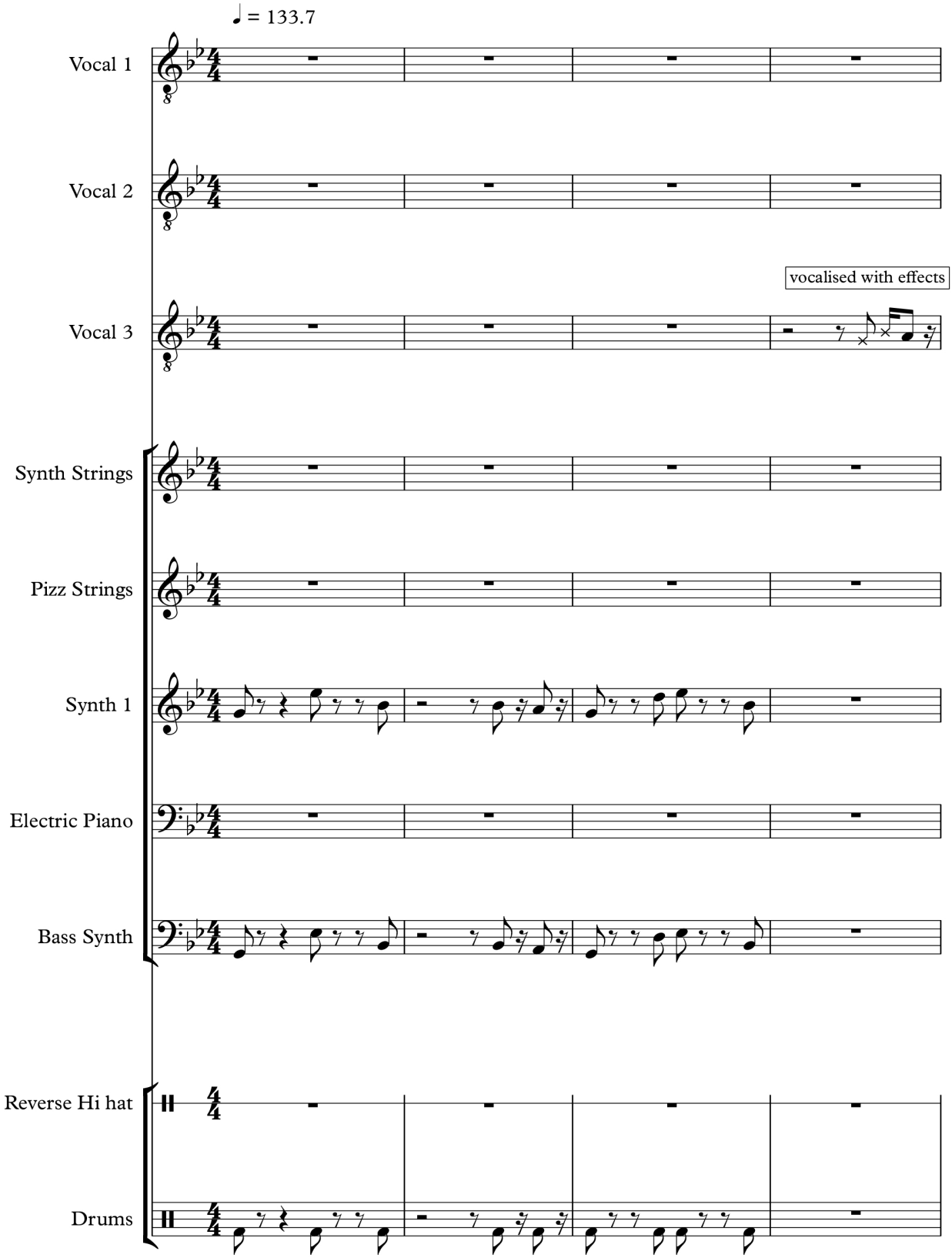
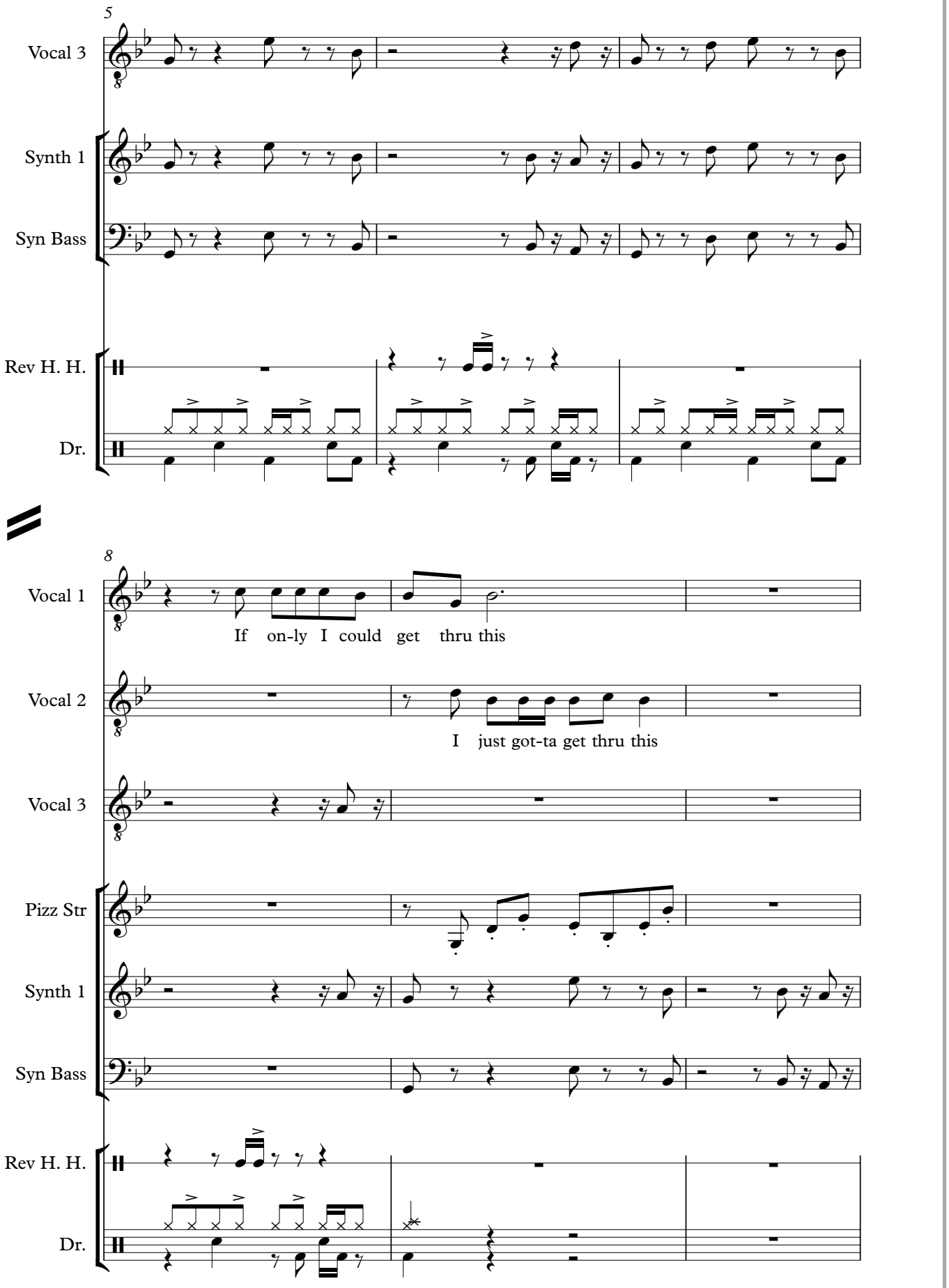
- You must input **all** sequenced data by playing or programming the parts yourself. You **must not** use any MIDI files downloaded from the internet or copied from any other source.
- You must not use pre-programmed audio or MIDI loops in this task.
- You must not sample audio from any commercial version of the stimulus.

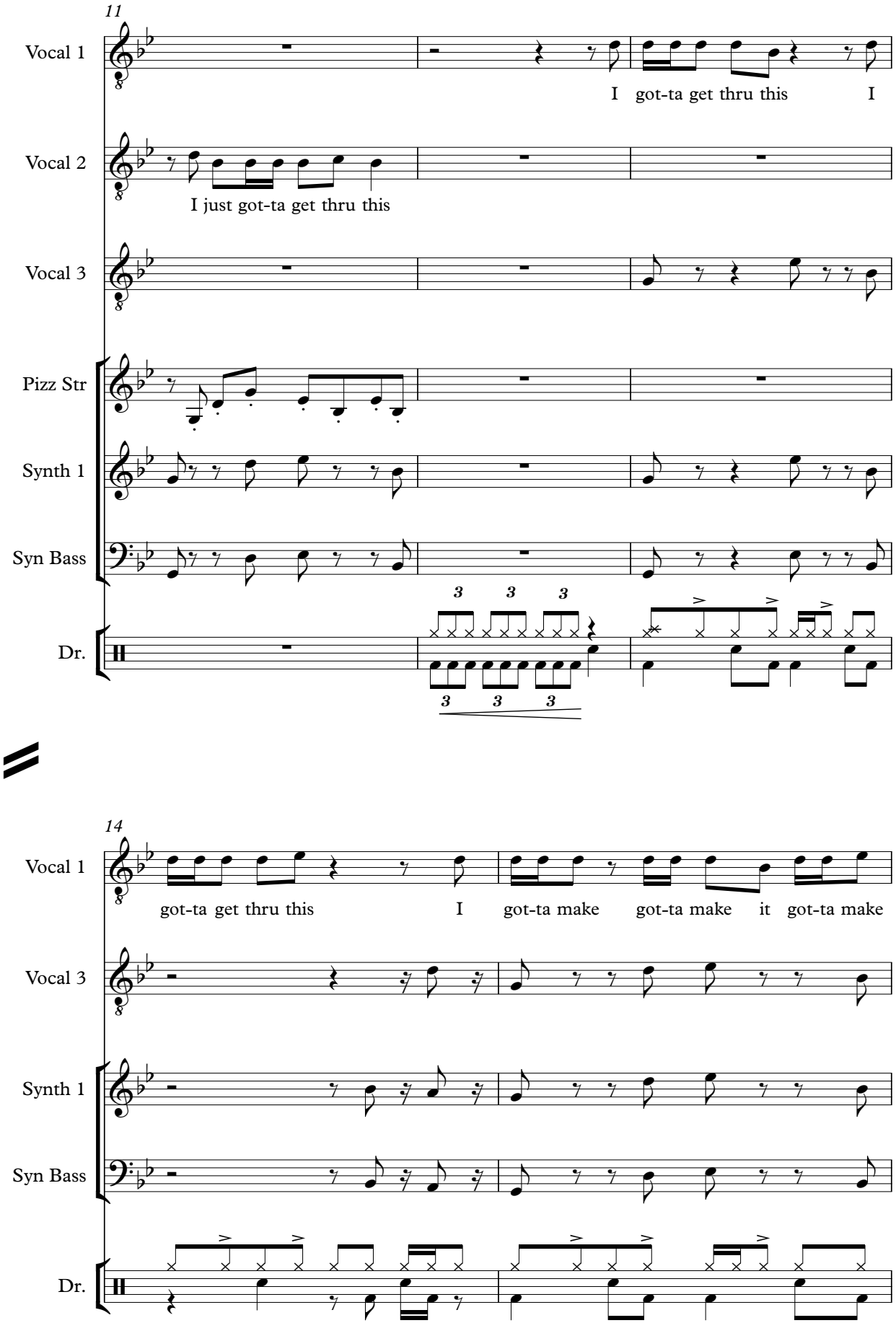
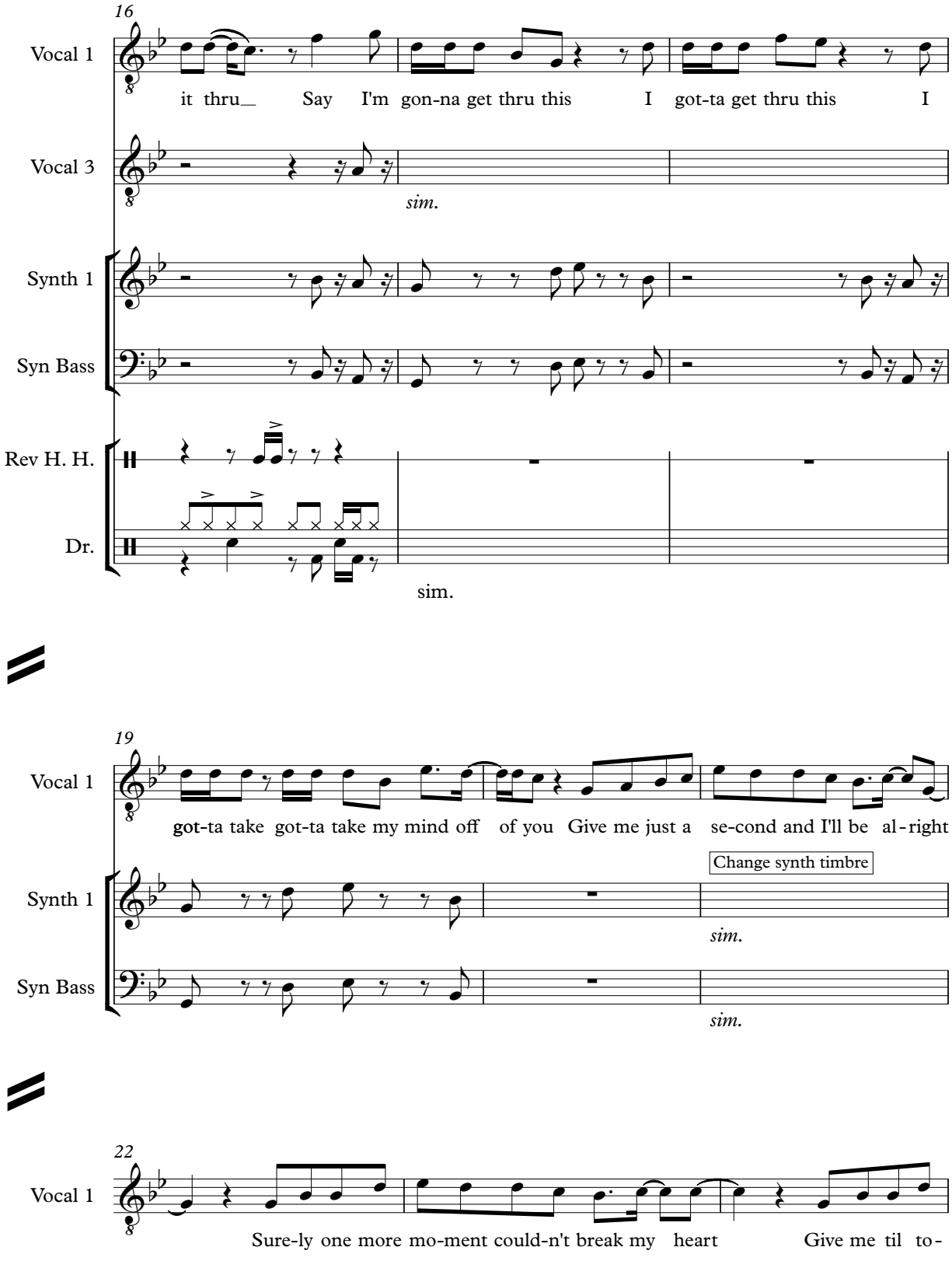
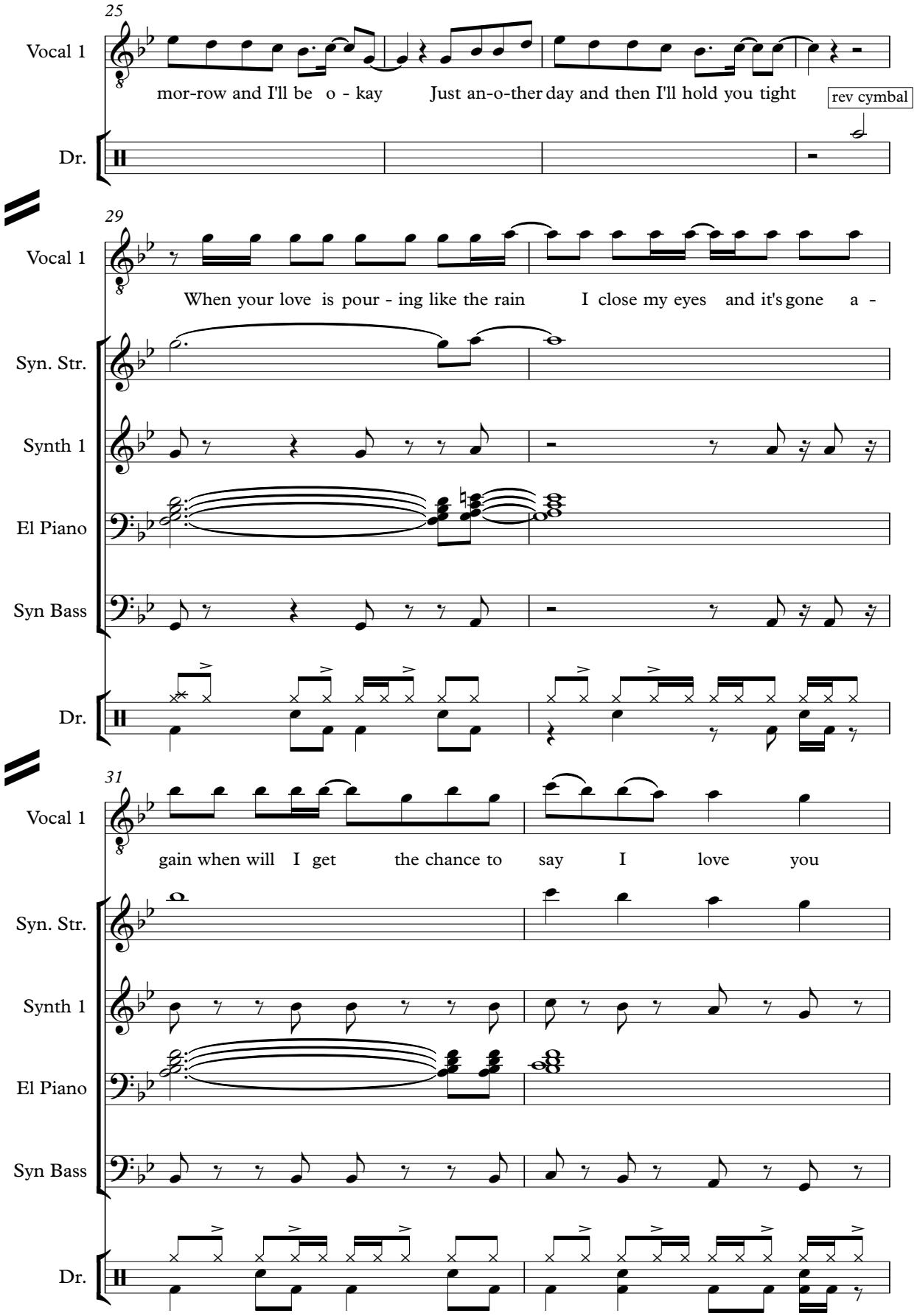
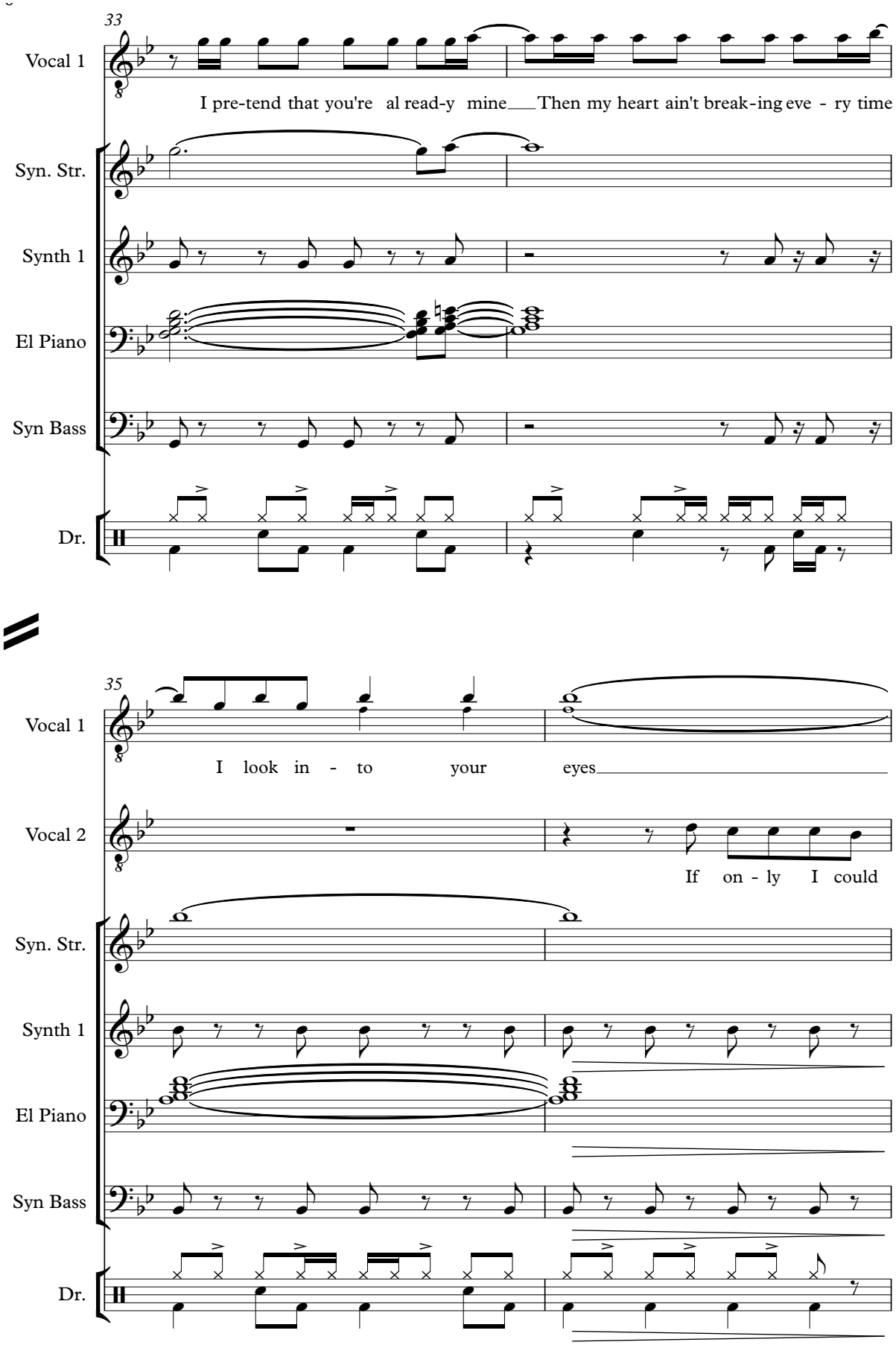
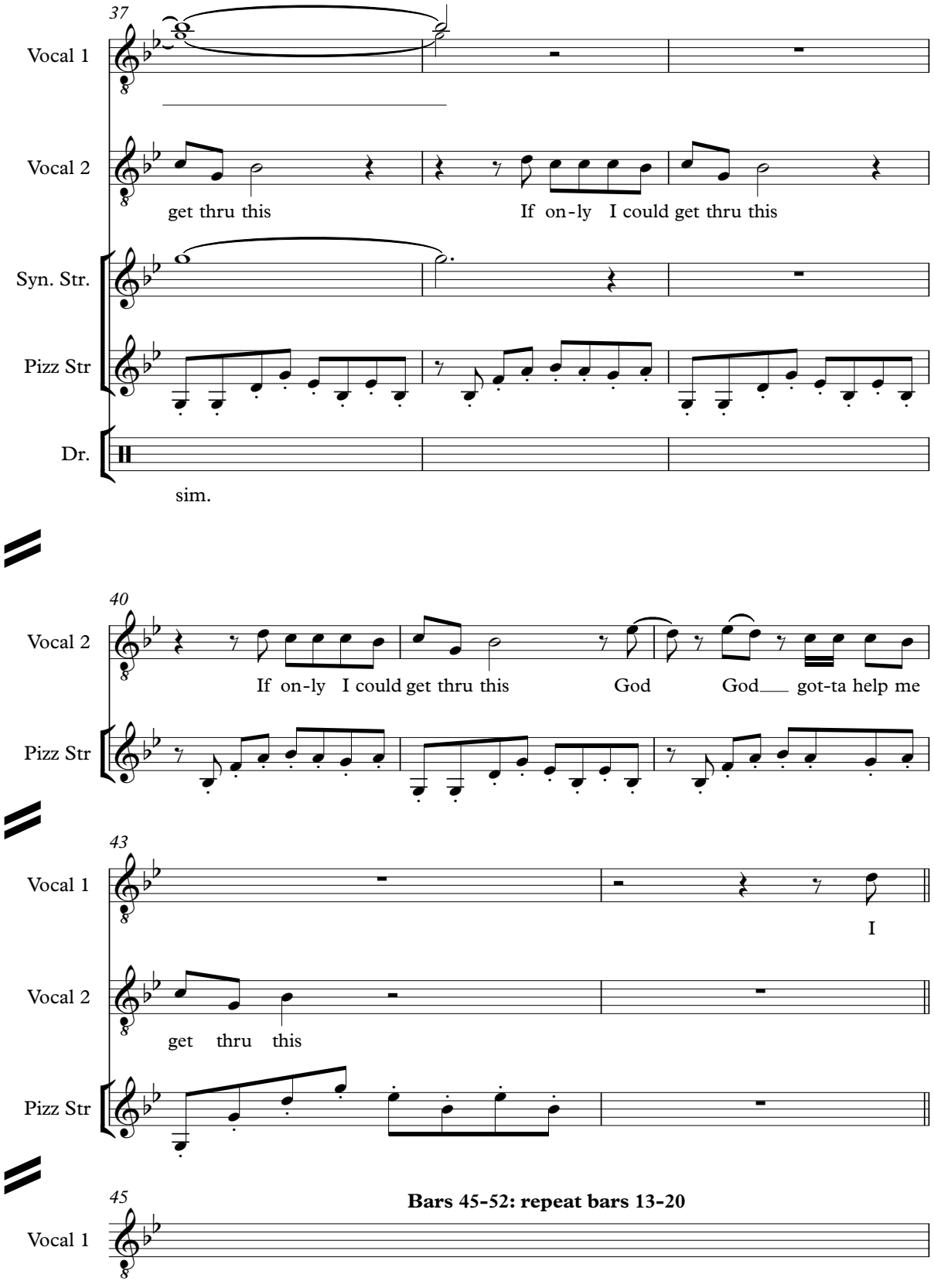
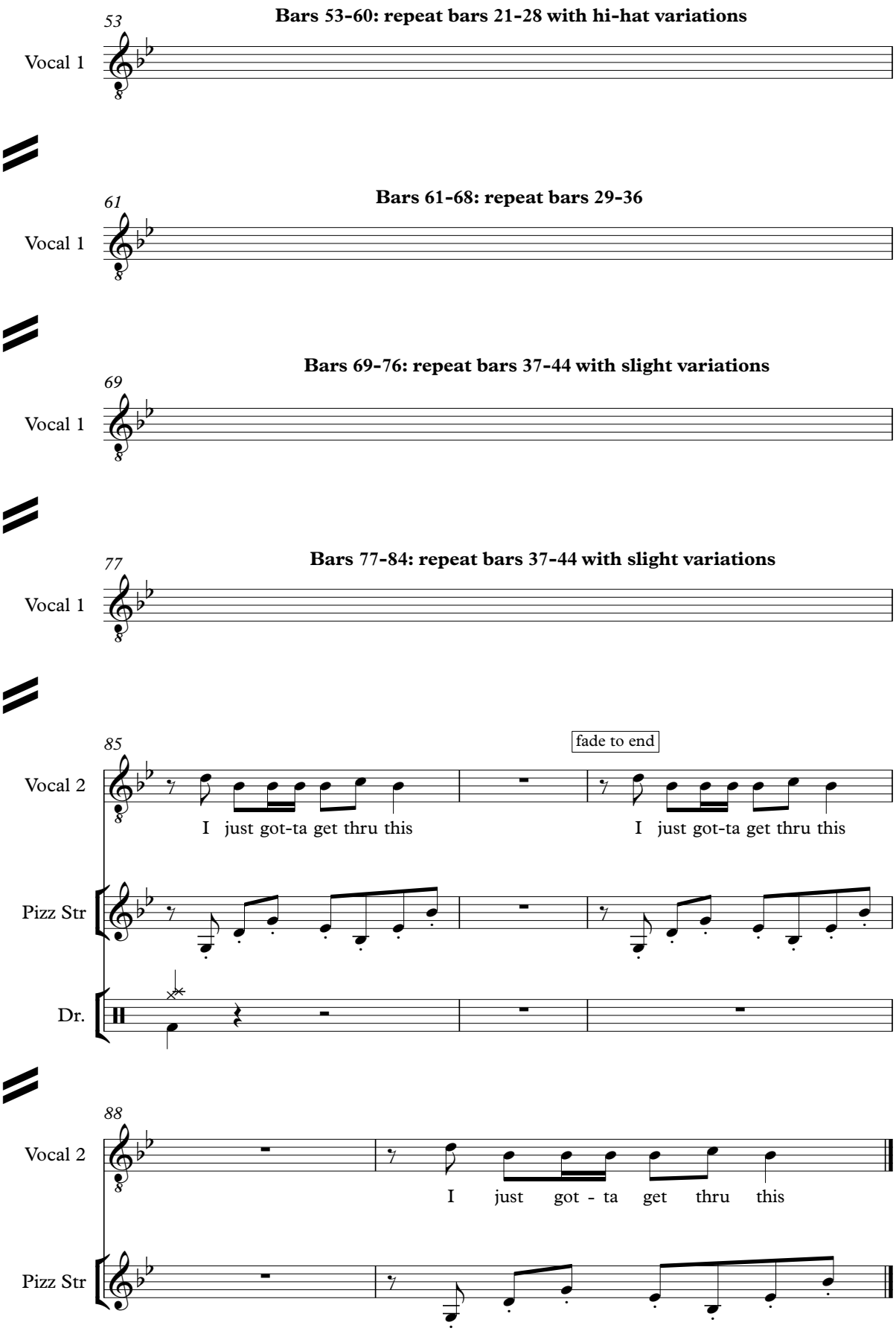
You should submit your completed performance as track 1 on your Music Technology Portfolio 1 CD.

(Total for Task 1A = 40 marks)

Gotta Get Thru This (D'N'D Radio Edit)

Words and Music by Daniel Bedingfield



5
Vocal 3
Synth 1
Syn Bass
Rev H. H.
Dr.
8
Vocal 1
If on-ly I could get thru this
Vocal 2
I just got-ta get thru this
Vocal 3
Pizz Str
Synth 1
Syn Bass
Rev H. H.
Dr.

11
Vocal 1
I got-ta get thru this I
Vocal 2
I just got-ta get thru this
Vocal 3
Pizz Str
Synth 1
Syn Bass
Dr.
3 3 3
3 3 3
14
Vocal 1
got-ta get thru this I got-ta make got-ta make it got-ta make
Vocal 3
Synth 1
Syn Bass
Dr.

16
Vocal 1
it thru_ Say I'm gon-na get thru this I got-ta get thru this I
Vocal 3
sim.
Synth 1
Syn Bass
Rev H. H.
Dr.
sim.
19
Vocal 1
got-ta take got-ta take my mind off of you Give me just a se-cond and I'll be al-right
Change synth timbre
Synth 1
sim.
Syn Bass
sim.
22
Vocal 1
Sure-ly one more mo-ment could-n't break my heart Give me til to-

25
Vocal 1
mor-row and I'll be o - kay
Just an-o-ther day and then I'll hold you tight
rev cymbal
Dr.
29
Vocal 1
When your love is pour - ing like the rain
I close my eyes and it's gone a -
Syn. Str.
Synth 1
El Piano
Syn Bass
Dr.
31
Vocal 1
gain when will I get the chance to say I love you
Syn. Str.
Synth 1
El Piano
Syn Bass
Dr.

33
Vocal 1
I pre-tend that you're al read-y mine Then my heart ain't break-ing eve - ry time
Syn. Str.
Synth 1
El Piano
Syn Bass
Dr.
35
Vocal 1
I look in - to your eyes
Vocal 2
If on - ly I could
Syn. Str.
Synth 1
El Piano
Syn Bass
Dr.

37
Vocal 1
Vocal 2
get thru this
If on-ly I could get thru this
Syn. Str.
Pizz Str
Dr.
sim.
40
Vocal 2
If on-ly I could get thru this
God
God got-ta help me
Pizz Str
43
Vocal 1
I
Vocal 2
get thru this
Pizz Str
45
Bars 45-52: repeat bars 13-20
Vocal 1

Bars 53-60: repeat bars 21-28 with hi-hat variations
53
Vocal 1
Bars 61-68: repeat bars 29-36
61
Vocal 1
Bars 69-76: repeat bars 37-44 with slight variations
69
Vocal 1
Bars 77-84: repeat bars 37-44 with slight variations
77
Vocal 1
85
fade to end
Vocal 2
I just got-ta get thru this
I just got-ta get thru this
Pizz Str
Dr.
88
Vocal 2
I just got - ta get thru this
Pizz Str

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Task 1B: Multi-track Recording

Make a recording of a piece of music of your own choice in a style relating to Area of Study 2: Popular Music Styles since 1910.

You must record a piece of music that has been made available for general release, or an accepted rock, pop or jazz standard. It **must not** be an original student composition.

Stimulus material may be arranged to suit the availability of resources but the arrangement will not be assessed. The resources chosen must be enough to create a viable and recognisable arrangement.

Your recording should:

- last between 2 and 4 minutes
- use a minimum of 8 tracks
- have a minimum of 4 tracks captured using microphones
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performances, looped audio or samples
- be a noise-free stereo production, with use of appropriate effects and processing.

You must be in sole charge of the recording process from capture of audio to mixdown. Sharing of audio files between candidates is not permitted.

You should submit your completed recording as track 2 on your Music Technology Portfolio 1 CD.

(Total for Task 1B = 40 marks)

Task 1C: Creative Sequenced Arrangement

You are required to create an original arrangement between 2 and 3 minutes in length based on **one** of the following stimuli and in **one** of the following styles:

Stimuli

- Can't Help Falling in Love (Elvis Presley)
- Patience (Take That)

A lead sheet for each stimulus has been included to assist you. Some recordings may differ from the lead sheet.

Style

- Blues Rock (suggested listening: Cream, Stevie Ray Vaughan and ZZ Top)
- Trance (suggested listening: Paul Van Dyk, Tiesto and Ferry Corsten)

This task **must** be sequenced.

You are reminded that if you use any pre-recorded loops and samples they must be manipulated/shaped/edited/processed in order to gain credit. All samples and loops must be royalty-free and not taken from any commercial recordings.

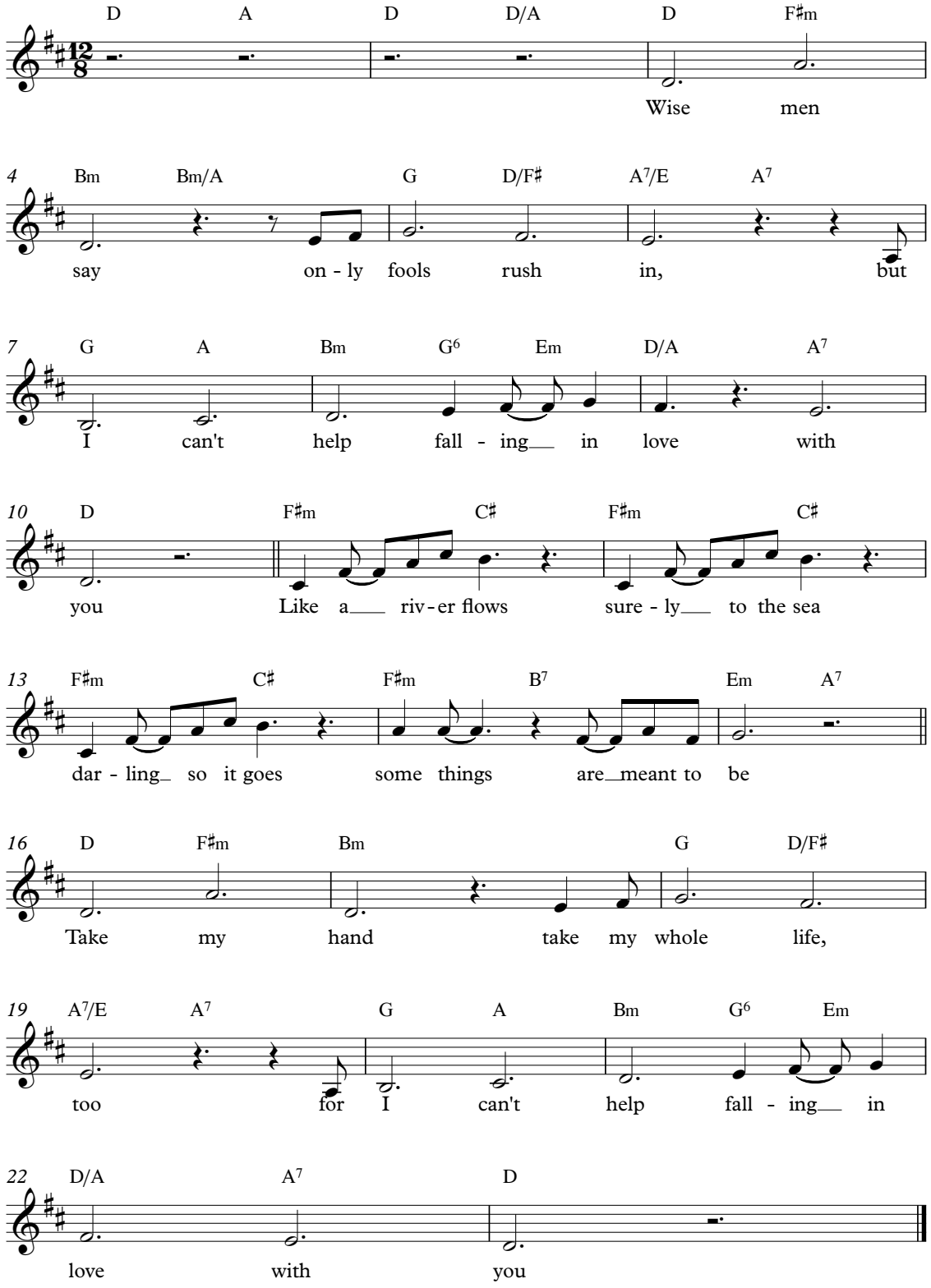
Live performances recorded as continuous audio tracks or edited to form continuous audio tracks are **not** permitted in this task.

You should submit your completed arrangement as track 3 on your Music Technology Portfolio 1 CD.

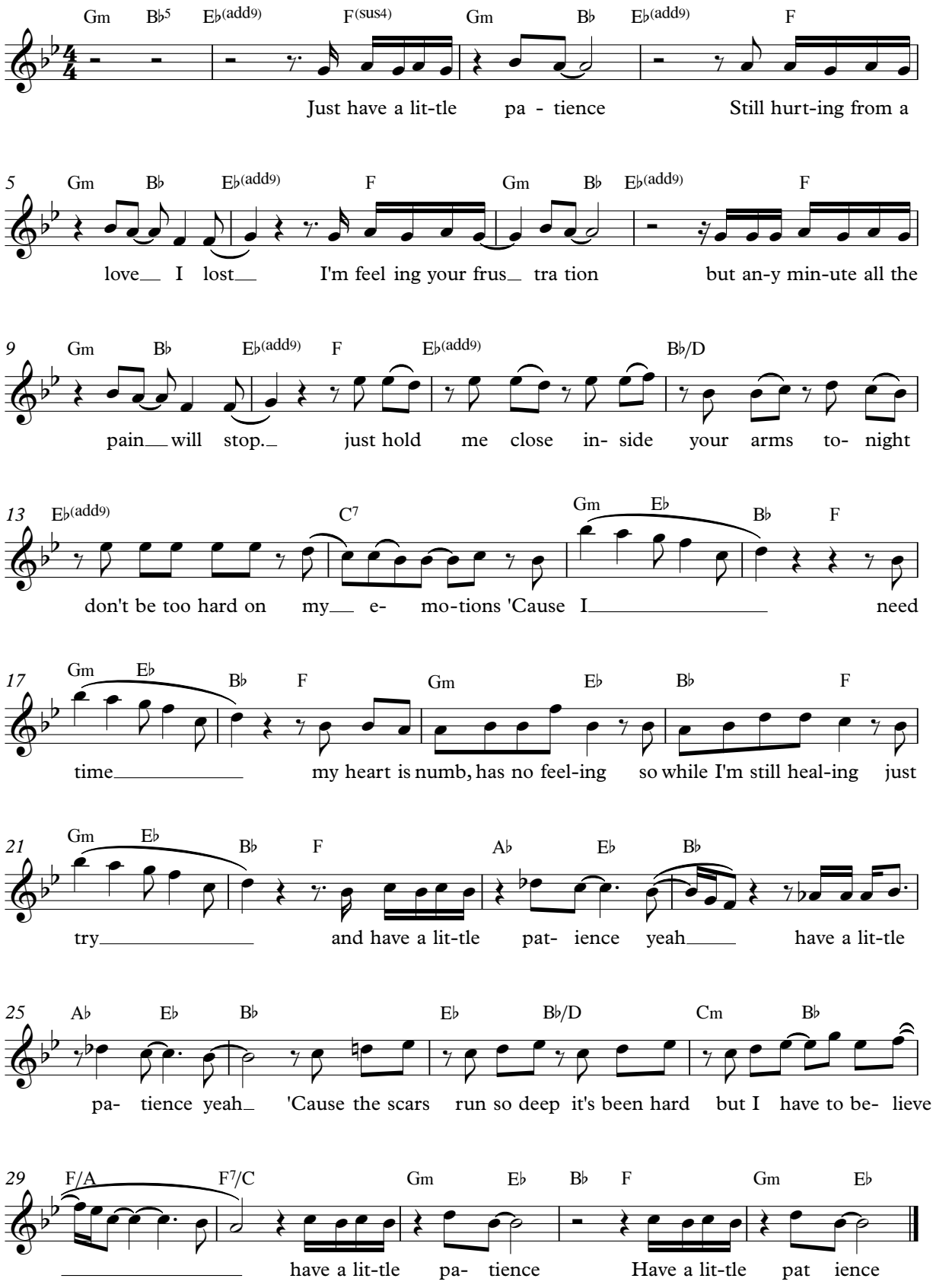
(Total for Task 1C = 40 marks)

TOTAL FOR PAPER = 120 MARKS

Can't help Falling In Love

Words and Music by George David Weiss,
Hugo Peretti and Luigi Creatore

D A D D/A D F♯m
Wise men
4 Bm Bm/A G D/F♯ A7/E A7
say on - ly fools rush in, but
7 G A Bm G6 Em D/A A7
I can't help fall - ing in love with
10 D F♯m C♯ F♯m C♯
you Like a riv - er flows sure - ly to the sea
13 F♯m C♯ F♯m B7 Em A7
dar - ling so it goes some things are meant to be
16 D F♯m Bm G D/F♯
Take my hand take my whole life,
19 A7/E A7 G A Bm G6 Em
too for I can't help fall - ing in
22 D/A A7 D
love with you

Patience

Words & Music by Mark Owen, Gary Barlow,
John Shanks, Jason Orange & Howard Donald

Gm B♭5 E♭(add9) F(sus4) Gm B♭ E♭(add9) F
Just have a lit-tle pa - tience Still hurt-ing from a
5 Gm B♭ E♭(add9) F Gm B♭ E♭(add9) F
love I lost I'm feel ing your frus tra tion but an-y min-ute all the
9 Gm B♭ E♭(add9) F E♭(add9) B♭/D
pain will stop. just hold me close in- side your arms to- night
13 E♭(add9) C7 Gm E♭ B♭ F
don't be too hard on my e- mo-tions 'Cause I need
17 Gm E♭ B♭ F Gm E♭ B♭ F
time my heart is numb, has no feel-ing so while I'm still heal-ing just
21 Gm E♭ B♭ F A♭ E♭ B♭
try and have a lit-tle pat- ience yeah have a lit-tle
25 A♭ E♭ B♭ E♭ B♭/D Cm B♭
pa- tience yeah 'Cause the scars run so deep it's been hard but I have to be- lieve
29 F/A F7/C Gm E♭ B♭ F Gm E♭
have a lit-tle pa- tience Have a lit-tle pat ience

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